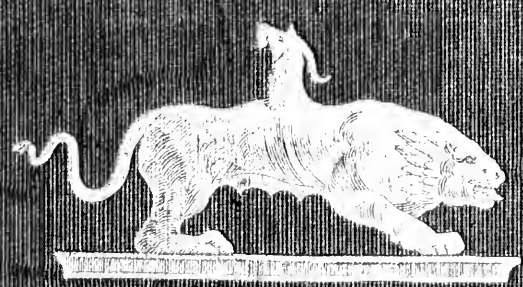


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LYCIA
 in
 Su Charles Fellows

The solid line shows the limit of the Lycians & the coast Lycians.

COINS
OF
ANCIENT LYCIA

BEFORE THE REIGN OF ALEXANDER.

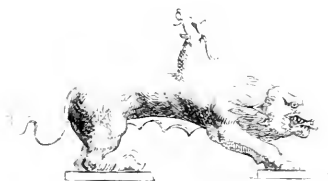
WITH

AN ESSAY

ON THE RELATIVE DATES OF THE LYCIAN
MONUMENTS IN THE BRITISH MUSEUM.

BY

SIR CHARLES FELLOWS.



LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1855.

COINS
OF
ANCIENT LYCIA
BEFORE THE REIGN OF ALEXANDER.

2014875

PLATE I.

- No. 1. Half boar prancing to the left from a beaded band; shoulder inscribed **KP'B**, beaded necklace.
rev. quadratum ineusum. ar. 153 grs.
British Museum.
- No. 2. Boar's head to the left, with beaded necklace.
rev. quadratum ineusum. ar. 42 grs.
My own Collection.
- No. 3. Half boar prancing to the left from wreath.
rev. within a sunk square a four-pronged instrument, inscribed **T↑XCE↑EBE** ar. 134·5 grs.
Baron de Behr.
- No. 4. Half boar prancing to the left from beaded wreath, with necklace of beads.
rev. within a sunk beaded square a four-pronged instrument, with a knotted rope through the centre, inscribed **T^ ^ΛF**
 ar. 124 grs. *British Museum.*
- No. 5. Half boar prancing to the left from wreath.
rev. within a sunk beaded square a four-pronged instrument, inscribed **T↑XCE↑EBE** ar. 131·17 grs.
Berlin Museum.
- No. 6. Griffin walking to the left with raised claw.
rev. within a sunk beaded square a four-pronged instrument, inscribed **↑XCEB↑F** ar. 150 grs. *Bank of England.*
- No. 7. Human head, with tailed cap.
rev. within a sunk beaded square a four-pronged instrument, inscribed **□□Ξ/** ar. 23·5 grs. *British Museum.*
- No. 8. Human head, with tailed cap.
rev. within a sunk beaded square a four-pronged instrument, inscribed **□□Ξ/** ar. 24·5 grs. *Captain Graves, R.N.*
- No. 9. A dolphin to the left, with something in the form of an egg beneath.
rev. within a sunk beaded square a four-pronged instrument, inscribed **EBV↑** ar. 24·5 grs. *Baron de Behr.*
- No. 10. Half boar prancing to the left from beaded wreath, with necklace of beads.
rev. quadratum ineusum. ar. 132·2 grs.
Lieut.-General Fox.

PLATE I.

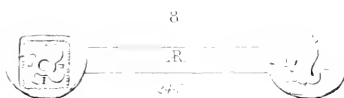
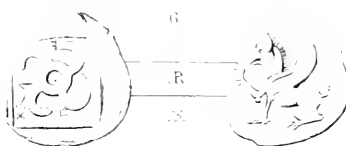
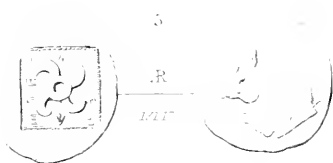
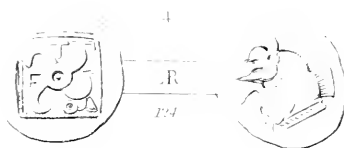
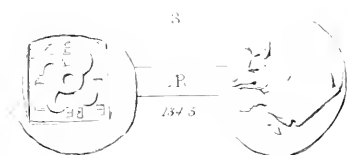
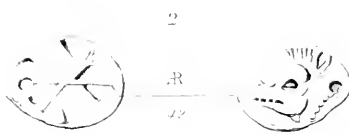
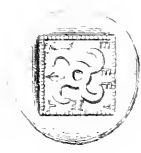


PLATE II.

- No. 1. Upon a round shield a winged lion walking to the right.
rev. within a sunk square a four-pronged instrument, inscribed **T↑XXEEF↑BE** ar. 131·1 grs.
W. H. Waddington, Esq.
- No. 2. Upon a round shield a winged lion walking to the right.
rev. within a sunk square a four-pronged instrument, inscribed **T↑XEF↑BE** ar. 131·2 grs.
W. H. Waddington, Esq.
- No. 3. Half boar prancing to the left from wreath.
rev. within a sunk beaded square a four-pronged instrument, inscribed **T↑XXEF↑EBE** ar. 129 grs.
M. Ivanoff.

PLATE II



1

R

11.



2



R

1812



3

R

140

PLATE III.





































- No. 1. Scalp of lion's head.
rev. triquetra, inscribed **TPBB**  **Λ**  **Λ**  **Λ** ar. 63 grs.
Bank of England.
- No. 2. Scalp of lion's head.
rev. triquetra, inscribed **TPBB**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ** ar. 41 grs.
British Museum.
- No. 3. Scalp of lion's head.
rev. within a beaded circle a triquetra, inscribed
TPBB  **Λ**  **Λ**  **Λ** ar. 22·5 grs. *British Museum.*
- No. 4. Scalp of lion's head.
rev. triquetra, inscribed **T**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ**  **Λ** **Λ**

PLATE IV.

- No. 1. Scalp of lion's head.
rev. within a circle a triquetra and a grain of wheat, inscribed
IAV ar. 116 grs. *British Museum.*
- No. 2. Skin of lion's head and paws.
rev. within a circle of beads a triquetra, inscribed **IPYA+P**
ar. 21·3 grs. *British Museum.*
- No. 3. Scalp of lion's head.
rev. within a circle a triquetra, inscribed **F^Δ**
ar. 116 grs. *British Museum.*
- No. 4. Scalp of lion's head.
rev. within a beaded circle a head full face, inscribed
TAPFE ar. 18·5 grs. *British Museum.*
- No. 5. Scalp of lion's head.
rev. within a beaded circle a head full face, inscribed
TΛ''FE ar. 16·98 grs. *Prussian Museum.*
- No. 6. Scalp of lion's head.
rev. within a circle a triquetra, inscribed **I | BBWNE**
ar. 35 grs. *W. H. Waddington, Esq.*
- No. 7. Scalp of lion's head.
rev. within a sunk square a triquetra and a fish, inscribed
MEXPAPATA ar. 143 grs. *M. Ivanoff.*
- No. 8. Within a beaded circle a triquetra, inscribed **MO+OIW**
rev. within a beaded circle a triquetra, inscribed
TPBBWNEM ar. 24 grs. *M. Ivanoff.*
- No. 9. Scalp of lion's head.
rev. triquetra, inscribed **Γ^PEKΛ^** ar. 41 grs.
Baron de Behr.

PLATE IV

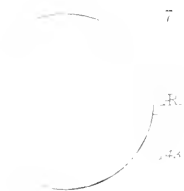
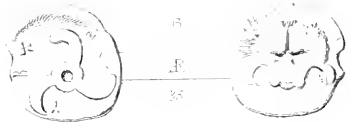
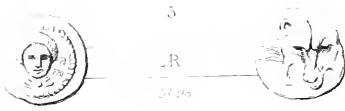
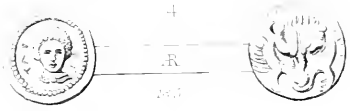
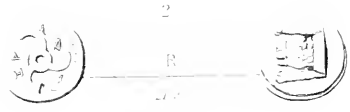
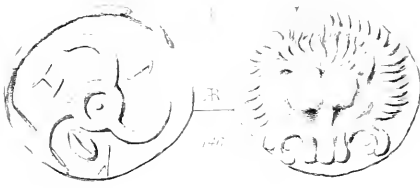


PLATE V.

- No. 1. Scalp of lion's head.
rev. triquetra, inscribed Π↑PEKΛ↑ ar. 37·8 grs.
My own Collection.
- No. 2. Scalp of lion's head.
rev. triquetra, inscribed EKΛ↑ ar. 42·43 grs.
French Museum.
- No. 3. Scalp of lion's head.
rev. triquetra, inscribed EKΛ ar. 37·25 grs.
Glasgow Museum.
- No. 4. Scalp of lion's head.
rev. triquetra, inscribed Π↑PEKΛ↑ ar. 63 grs.
Bank of England.
- No. 5. Scalp of lion's head.
rev. triquetra, inscribed Π↑P KΛ↑ ar. 39 grs.
Baron de Behr.
- No. 6. Scalp of lion's head, small counter-mark on right of head.
rev. triquetra, inscribed Π↑PEK ar. 39·3 grs.
Augustus Langdon, Esq.
- No. 7. Scalp of lion's head.
rev. triquetra, inscribed ΠEPKΛ↑ ar. 40 grs.
Munich Museum.
- No. 8. Scalp of lion's head.
rev. triquetra, inscribed Π↑PEKΛ I ar. 30·88 grs.
Duc de Luynes.
- No. 9. Scalp of lion's head.
rev. triquetra, inscribed Π↑P KΛ↑ ar. 38·5 grs.
W. H. Waddington, Esq.
- No. 10. Scalp of lion's head.
rev. triquetra, inscribed Π↑PEKΛ↑ ar. 41 grs.
M. Ivanoff.

PLATE V.



1
R
37-8



2
R
32-3



3
R
37-28



4
R
65



5
R
39



6
R
39-3



7
R
20



8
R
30-88



9
R
11



10
R

PLATE VI.

- No. 1. Head of Pan in profile.
rev. triquetra, inscribed $\Gamma\uparrow PE$ æ.
Captain Graves, R.N.
- No. 2. Head of Pan in profile.
rev. triquetra, inscription imperfect. æ. 25·4 grs.
Prussian Museum.
- No. 3. Head of Pan in profile.
rev. triquetra, inscribed $\uparrow PE$ æ. 26·23 grs.
French Museum.
- No. 4. Head of Pan in profile.
rev. triquetra, inscribed $\Gamma\uparrow PEKA$ æ.
My own Collection.
- No. 5. Half a goat leaping to the right; something beneath uncertain.
rev. triquetra, inscribed $\Gamma\uparrow PEKA$ æ. 30 grs.
United Service Museum.
- No. 6. A goat leaping to the left.
rev. triquetra. æ.
Captain Graves, R.N.
- No. 7. Half a goat to the left.
rev. triquetra, inscribed $\Gamma\uparrow PEKA$ æ. 18·5 grs.
British Museum.
- No. 8. Half a goat to the left.
rev. triquetra, inscribed ΓP æ. 21·6 grs.
French Museum.
- No. 9. Head of Pan in profile.
rev. triquetra, inscribed $\Gamma\uparrow PEKA$ æ.
W. H. Waddington, Esq.
- No. 10. Head of Pan in profile.
rev. triquetra, inscribed $\Gamma\uparrow PEKA\uparrow$ æ.
M. Ivanoff.

PLATE VI

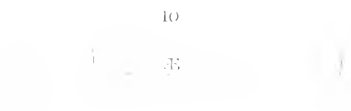
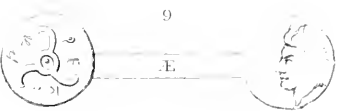
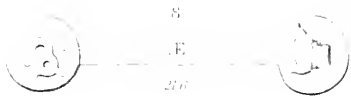
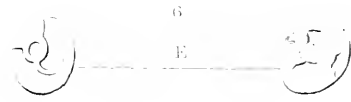
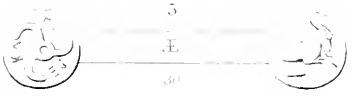
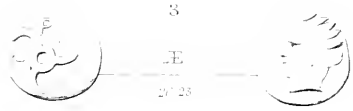
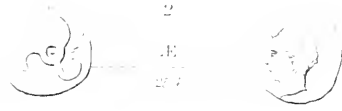


PLATE VII.

- No. 1. Head of Minerva looking to the right ; in front of face a three-pronged instrument on a line.
rev. within a circle of beads a bearded head with cap formed of the scalp of a lion's head ; behind the head a caduceus, inscribed **T↑Λ↑B ↑PBBEΛP** ar. 128 grs.
Glasgow Museum.
- No. 2. Head of Minerva looking to the right.
rev. within a sunk square a bearded head with cap formed of the scalp of a lion's head, inscribed **T↑Λ↑B↑+E↑↑** ar. 154 grs.
Bank of England.
- No. 3. Head of Minerva looking to the right.
rev. within a sunk square a bearded head with cap formed of scalp of lion's head. ar. 132·8 grs.
British Museum.
- No. 4. Head of Minerva looking to the right ; in front a three-pronged instrument on a line.
rev. within a circle of beads a bearded head with cap formed of the scalp of a lion's head ; behind the head a three-pronged instrument on a line. ar. 126·6 grs. *British Museum.*
- No. 5. Within a circle of beads a head of Minerva looking to the left.
rev. within a sunk beaded square Hercules with one foot raised on a rock, a lion's skin over his head and arm, a club in the right and a bow in the left hand ; an unknown instrument or sign on either side ; inscribed **↑PBBEΛP** ar. 128 grs.
Munich Museum.
- No. 6. Within a circle of beads a head of Minerva looking to the left.
rev. within a sunk beaded square Hercules with one foot raised on a rock, a lion's skin over his head and arm, a club in the right and a bow in the left hand, inscribed **↑PBBEΛP** ar. 124·8 grs.
Glasgow Museum.
- No. 7. Within a beaded circle a head of Minerva looking to the left.
rev. within a beaded sunk square a lion crouching, with his hind quarters raised, his tail over his back, inscribed **PPOFVTEI↑/E** ar. 132 grs. *Munich Museum.*
- No. 8. Head of Minerva looking to the right ; much worn away.
rev. within a sunk square a bearded head with cap formed of the scalp of lion's head, inscribed **T↑Λ↑B↑+E↑↑** ar. 125·77 grs.
Duc de Luynes.

PLATE VIII.

- No. 1. Figure of a crowned king with bow and quiver; counter-marked with a triquetra.
rev. quadratum incusum. ar. 81 grs.
Captain Graves, R.N.
- No. 2. Figure of a crowned king with bow and quiver; counter-marked with triquetra.
rev. quadratum incusum, with mark of Lycian letter \uparrow
ar. 85.5 grs. *Captain Graves, R.N.*
- No. 3. Lion's face in profile, with mouth open to the right.
rev. quadratum incusum. ar. 213.65 grs.
Glasgow Museum.
- No. 4. Lion's face in profile, with mouth open to the left.
rev. within a sunk beaded square a triquetra, inscribed
 ΨOP ar. 19.5 grs. *Captain Graves, R.N.*
- No. 5. Within a beaded square, with fleur-de-lis or Lycian character in the angles, three fishes, one smaller than the others.
rev. quadratum incusum. ar. 208.4 grs.
British Museum.
- No. 6. Within a square, with fleur-de-lis or Lycian character in the angles, two fishes.
rev. human head averted to the right. ar. 84 grs.
British Museum.
- No. 7. Within a square, with fleur-de-lis or Lycian character in the angles, two fishes.
rev. human head averted to the right. ar. 88.2 grs.
Lieut.-General Fox.
- No. 8. Three fishes, one smaller than the others.
rev. within a sunk beaded square a triquetra, inscribed
 $\chi \rho \Gamma$ ar. 100 grs. *Bank of England.*
- No. 9. A fish, to the right.
rev. triquetra, in a sunk square. ar. 10.8 grs.
W. H. Waddington, Esq.

PLATE 10



1

R



2

R



3

R



4

R



5

R



6

R



7

R



8

R



9

R



PLATE IX.

- No. 1. Half a boar facing to the right.
rev. quadratum incusum ar. 20·8 grs.
My own Collection.
- No. 2. Half a boar facing to the left.
rev. within a sunk beaded square a triquetra, the ends forming snakes' heads, inscribed **ϚΟΓΡΛΛΕ** ar. 47·84 grs.
Prussian Museum.
- No. 3. Upon a line of beads two half boars joined, facing to the right and left, marked with a triquetra in the middle.
rev. in a sunk beaded square a triquetra. ar. 130 grs.
British Museum.
- No. 4. A boar facing to the left.
rev. a triquetra within a sunk beaded square. ar. 38 grs.
British Museum.
- No. 5. A boar facing to the right.
rev. a triquetra within a sunk beaded square. ar. 19 grs.
British Museum.
- No. 6. A boar facing to the right.
rev. within a sunk beaded square a triquetra, inscribed **ΚΟΓΡ** ar. 40 grs.
Munich Museum.
- No. 7. Within a beaded circle a boar facing to the right.
rev. within a sunk beaded square a triquetra, the ends forming cocks' heads. ar. 40·12 grs. *Prussian Museum.*
- No. 8. Within a sunk beaded square two half leopards joined, facing to the right and left, with triquetra above.
rev. a triquetra, inscribed **ΚϚ** ar. 43·17 grs.
Prussian Museum.
- No. 9. Two half bulls joined, facing to the right and left, with triquetra above.
rev. within a beaded circle a triquetra, inscribed **ΚΟΓ** ar. 132·75 grs. *Glasgow Museum.*
- No. 10. Half a bull facing to the left, half a horse facing to the right, a triquetra above.
rev. within a beaded circle a triquetra, inscribed **ΚΟΓ** ar. 38·3 grs. *British Museum.*

PLATE IX

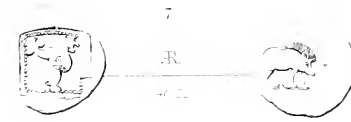
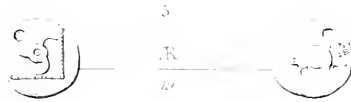
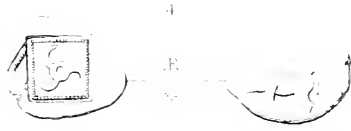
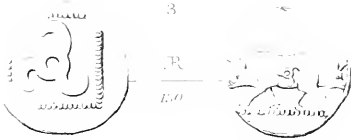
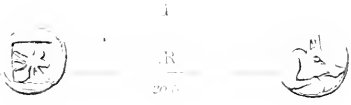


PLATE X.

- No. 1. A lion devouring a bull.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 126·7 grs. *British Museum.*
- No. 2. A lion devouring a bull.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 132 grs. *British Museum.*
- No. 3. A lion devouring a bull.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 40·1 grs. *British Museum.*
- No. 4. A bull butting to the left.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟ ΛΛ ar. 42 grs. *Baron de Behr.*
- No. 5. Within a beaded circle a griffin crouching, facing to the right.
rev. within a sunk beaded square a triquetra, probably
 marked with rivets or studs, inscribed **ΚΟ ΛΕ**
 ar. 148·14 grs. *French Museum.*
- No. 6. A griffin crouching, facing to the right, with triquetra on its
 breast.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΙ ΡΑΛΕ ar. 152 grs. *Baron de Behr.*
- No. 7. Upon a line of beads a horse biting his hind leg.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 127 grs. *British Museum.*
- No. 8. Upon a line a horse walking to the left, above a triquetra, the
 ends forming cocks' heads.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 149 grs. *Bank of England.*
- No. 9. Upon a line a winged bull, with human face, walking to the
 right.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟ ΛΕ ar. 132·67 grs. *French Museum.*
- No. 10. A winged bull, with human face, walking to the right.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓ ar. 36·5 grs. *Glasgow Museum.*

PLATE X.

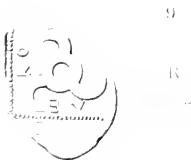
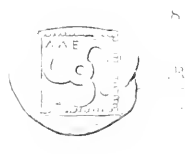
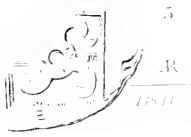
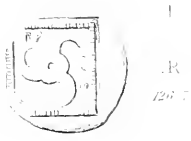


PLATE XI.

- No. 1. A human figure, with a club, fighting to the left; a skin of a lion upon his head and flowing over his back.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΠ ar. 131 grs. *British Museum.*
- No. 2. Upon a line a sphinx standing to the left.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΠΡΑΛΕ ar. 135·4 grs. *British Museum.*
- No. 3. Upon a line a lion walking to the right, with head turned back.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΠ ar. 16·4 grs. *My own Collection.*
- No. 4. Upon a line a calf to the right.
rev. in a sunk beaded square a triquetra. ar. 34·75 grs.
British Museum.
- No. 5. The fore quarter of a winged lion.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΠ ar. 20 grs. *Munich Museum.*
- No. 6. The fore quarter of a winged lion.
rev. within a sunk beaded square a triquetra, the ends forming heads of snakes, inscribed **ΚΟ** ar.
Captain Graves, R.N.
- No. 7. Upon a shield a bearded head with helmet, upon the neck a triquetra.
rev. within a sunk square a triquetra, inscribed **ΚΟΠΡΑ**
ar. 42 grs. *Captain Graves, R.N.*
- No. 8. Upon a line an ibex standing to the right.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟ ΛΛ ar. 40 grs. *Duc de Luynes.*
- No. 9. Within a beaded circle head of Jupiter Ammon to the right.
rev. within a sunk square a triquetra, inscribed **ΚΟΠΡΑΛ**
ar. 132·6 grs. *Duc de Luynes.*
- No. 10. Upon a line a boar to the right.
rev. within a sunk beaded square a triquetra. ar. 112 grs.
Lieut.-General Fox.

PLATE XI.

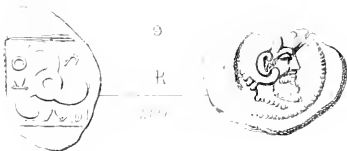
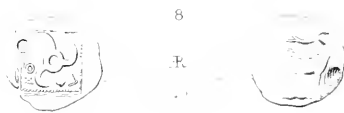
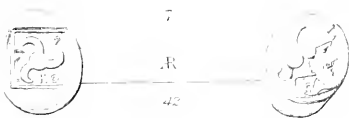
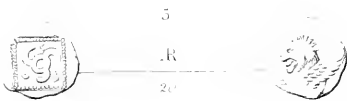
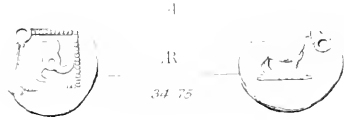
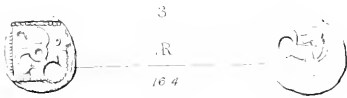
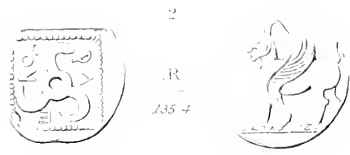
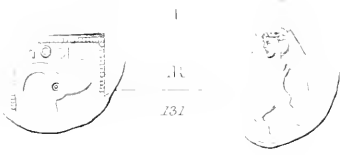


PLATE XII.

- No. 1. An animal, probably a stag, with unknown emblems above.
rev. within a beaded circle a triquetra, inscribed
ΚΟΓ ar. 46·5 grs. *Lieut.-General Fox.*
- No. 2. A lion devouring a bull.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 130·5 grs. *Lieut.-General Fox.*
- No. 3. Half a boar to the right.
rev. within a sunk beaded square a triquetra. ar. 149 grs.
M. Ivanoff.
- No. 4. Half a boar to the right.
rev. within a sunk square a triquetra. ar. 142·75 grs.
W. H. Waddington, Esq.
- No. 5. A boar facing to the right.
rev. within a sunk beaded square a triquetra. ar. 22·5 grs.
W. H. Waddington, Esq.
- No. 6. Half an ox leaping to the right.
rev. within a sunk beaded square a triquetra. ar. 23·8 grs.
Duc de Luynes.
- No. 7. A bull walking to the left, inscribed **ΑΡΞ**.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛ ar. 41 grs. *M. Ivanoff.*
- No. 8. An eye.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟ ar. 44 grs. *M. Ivanoff.*
- No. 9. A griffin crouching to the right.
rev. within a sunk square a triquetra, inscribed **ΚΟΓΡΑΛΕ**
ar. 146 grs. *M. Ivanoff.*
- No. 10. A goat standing to the left.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓ ar. 147 grs. *M. Ivanoff.*

PLATE XII



1
R
165



2
R
165



3

R
160



4

P
167



5

R
166



6

R
166



7

R
16

8

R
16

9

R
166

10

R

PLATE XIII.

- No. 1. Head and neck of an ox to the left.
rev. within a sunk square a triquetra, inscribed **ΚΟΓΡΑΛ**
ar. 17 grs. *W. H. Waddington, Esq.*
- No. 2. Half a boar to the right.
rev. within a sunk beaded square a triquetra. ar. 134 grs.
M. Ivanoff.
- No. 3. Half a bull to the left.
rev. within a sunk beaded square a triquetra. ar. 7 grs.
M. Ivanoff.
- No. 4. Probably a lion devouring a bull.
rev. within a sunk circle a triquetra, inscription illegible.
ar. 31·75 grs. *W. H. Waddington, Esq.*
- No. 5. Head of a panther within a beaded circle.
rev. within a sunk beaded square a triquetra, inscribed
ΚΟΓΡΑΛΕ ar. 42 grs. *M. Ivanoff.*
- No. 6. Upon a line probably a lion devouring a bull.
rev. within a sunk beaded square a triquetra. ar. 21 grs.
Baron de Behr.
- No. 7. Upon a line a boar to the left.
rev. within a sunk beaded square a triquetra. ar. 133 grs.
Baron de Behr.
- No. 8. Within a beaded circle, upon a line, a sow to the right.
rev. within a beaded circle a triquetra. ar. 11 grs.
Baron de Behr.

PLATE XII.

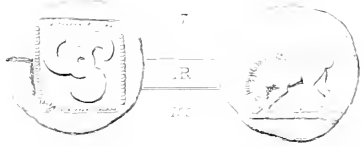
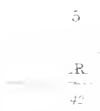
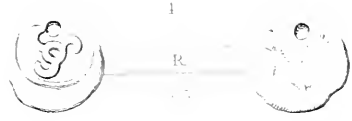
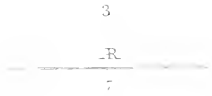
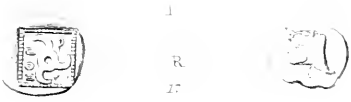


PLATE M



1

R

127



R



3

R

128



1

R

129



5

R

130



11

R

131



7

R

132



8

R

133



9

1

127

1

1

126

PLATE XV.

- No. 1. A man walking to the left, with head turned back; a club in the right hand, held over the shoulder; the left arm akimbo, and holding a tripod; the skin of a lion flowing from the head behind the body.
rev. within a sunk beaded square a triquetra, and a small duoquetra, inscribed **F↑V//↑P** ar. 130 grs.
Baron de Behr.
- No. 2. A man walking to the left, with head turned back; a club in the right hand, held over the shoulder; the left arm akimbo.
rev. within a sunk beaded square a triquetra, and a small duoquetra, inscribed **F↑V//↑P↑** ar. 115 grs.
British Museum.
- No. 3. Upon a shield the fore quarter of a winged boar to the left.
rev. within a sunk beaded square a triquetra, and a duoquetra, inscribed **F↑V//** ar. 129·8 grs. *British Museum.*
- No. 4. Upon a beaded line and under an arch of beads a winged boar to the right.
rev. within a beaded circle a triquetra. ar. 42·4 grs.
French Museum.
- No. 5. Within a circle of beads a Pegasus to the right.
rev. within a beaded circle a triquetra. ar. 46 grs.
British Museum.
- No. 6. Upon a shield a Pegasus to the left; something uncertain beneath.
rev. within a beaded circle a triquetra; inscription uncertain. ar. 149 grs. *British Museum.*
- No. 7. Pegasus to the right.
rev. within a sunk square a triquetra, inscribed **PHIA** ar. *Vienna Museum.*
- No. 8. Upon a shield, fore quarter of a winged stag.
rev. within a sunk beaded square a duoquetra, with a three-pointed instrument above, inscribed **ΛPVAΤ** ar. 48 grs. *British Museum.*
- No. 9. Fore quarter of a winged stag.
rev. within a sunk beaded square a triquetra, and a small duoquetra, inscribed **PP** ar. *Vienna Museum.*
- No. 10. Upon a shield a Pegasus to the left; something unknown beneath.
rev. within a circle a triquetra. ar. 43·2 grs.
W. H. Waddington, Esq.

PLATE XV

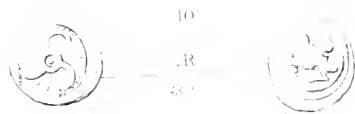
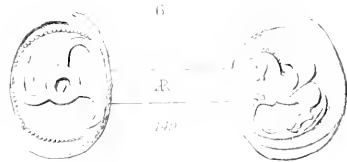
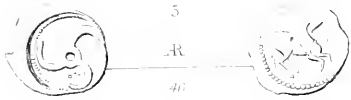
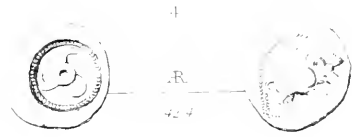
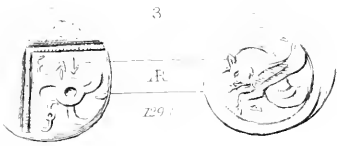


PLATE XVI.

No. 1. A Pegasus to the left, beneath the head of a goat.

rev. within a sunk beaded square a triquetra. ar. 150·5 grs.
United Service Museum.

No. 2. A boar walking to the left.

rev. within a sunk beaded square an instrument, forming
four hooks, turning in contrary directions, upon which is a
round shield bearing a triquetra. ar. 141·6 grs.
Duc de Luynes.

No. 3. A boar walking to the left.

rev. within a sunk beaded square a triquetra, inscribed
W ↑ F W M E ar. 148·45 grs. *Duc de Luynes.*

PLATE XVI.

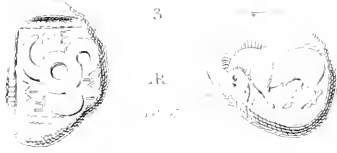
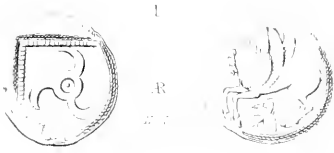


PLATE XVII.

- No. 1. Within a sunk square a three-pronged instrument or character, standing on a line.
rev. within a circle of beads a bearded head, with eastern or Phrygian head-dress. ar. 127·9 grs.
Lieut.-General Fox.
- No. 2. Within a beaded circle head of Minerva to the right, inscribed
 $\Delta\Delta\uparrow\wedge\uparrow\text{F}\uparrow\wedge\uparrow$
rev. within a circle of beads a bearded head with eastern head-dress, in front of head a three-pronged instrument standing on a line. ar. 129·63 grs.
Prussian Museum.
- No. 3. Within a beaded circle head of Minerva to the right, inscribed
 $\Delta\Delta \ \wedge\uparrow\text{F}\uparrow\wedge\uparrow -$
rev. within a circle of beads a bearded head with eastern head-dress, behind the head a three-pronged instrument on a line, before the face a character formed as a square hook. ar. 101·1 grs.
French Museum.
- No. 4. Within a beaded circle head of Minerva to the right, inscribed
 $\Delta\Delta\uparrow\wedge\uparrow\text{F}\uparrow\wedge\uparrow$
rev. within a circle of beads a bearded head with eastern head-dress, behind the head a three-pronged instrument on a line, before the face a character formed as a square hook. ar.
Cast in possession of Mr. Doubleday.
- No. 5. Within a beaded circle head of Minerva to the right, inscribed
 $\Delta\Delta\uparrow\wedge\uparrow\text{F}\uparrow\wedge\uparrow$
rev. within a circle of beads a bearded head with eastern head-dress, behind the head a three-pronged instrument on a line, before the face a character formed as a square hook. ar. 121·34 grs.
French Museum.
- No. 6. Within a beaded circle head of Minerva to the right, inscribed
 $\wedge\Delta\uparrow$
rev. within a circle of beads a bearded head with eastern head-dress, behind the head a three-pronged instrument on a line, before the face a character formed as a square hook. ar. 124·1 grs.
Lieut.-General Fox.
- No. 7. Within a beaded circle head of Minerva to the right.
rev. within a sunk circle of beads a bearded head with eastern head-dress, inscribed ΑΡΤΟΧΓΑΡΡ ar. 124·25
British Museum.

PLATE XVII.

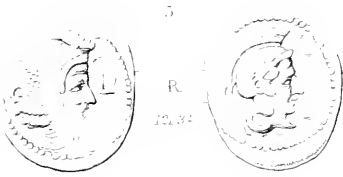
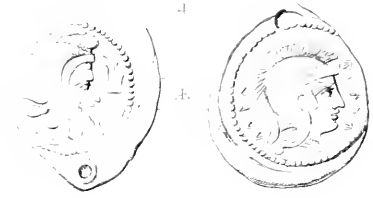
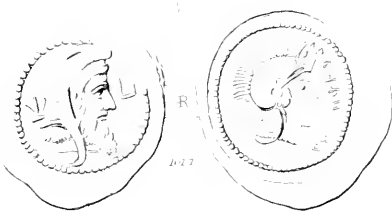
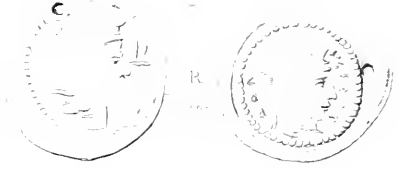


PLATE XVIII.

- No. 1. Head of Minerva looking to the right.
rev. within a sunk square head of Mercury looking to the right, with caduceus, inscribed **ΠΤΤΑΡΑΙΩ** ar. 152 grs.
Bank of England.
- No. 2. Head of Minerva looking to the right.
rev. within a beaded circle head of Mercury looking to the left, inscribed **ΠΤ** ar. 119 grs.
British Museum.
- No. 3. Head of Minerva looking to the right.
rev. within a beaded circle head of Mercury looking to the right, inscribed **ΕΨ / ΣΠ** ar. 129 grs.
British Museum.
- No. 4. Within a beaded circle head of Minerva looking to the left, with a duoquetra in front.
rev. within a beaded circle head and paw of lion in profile.
 ar. 137·3 grs. *Duc de Luynes.*
- No. 5. Head of Minerva looking to the right.
rev. within a beaded circle a head to the right wreathed, behind the head a duoquetra; inscription in Lycian characters. ar. 148 grs. *Bank of England.*
- No. 6. Head of Minerva looking to the left.
rev. within a sunk square Minerva seated with spear and shield, inscribed **ΠΡΕΝΑ**, and other letters uncertain.
 ar. 48·6 grs. *French Museum.*
- No. 7. Head of Minerva looking to the left.
rev. within a beaded circle Minerva seated with spear and shield; standing upon the shield is an owl; inscribed **ΨΠΩΕ** ar. 131·17 grs. *Duc de Luynes.*
- No. 8. Within a circle of beads a helmeted head to the left.
rev. a duoquetra, inscribed **Π** ar. 28 grs.
M. Ivanoff.

PLATE XXX

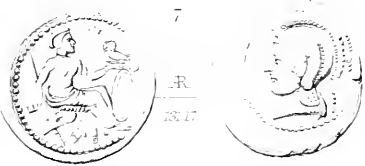
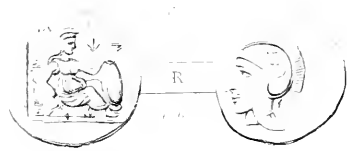
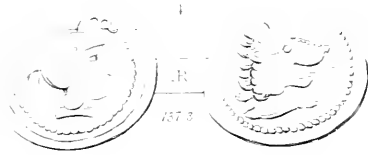


PLATE XIX.

Jupiter seated on a throne, his right hand holding an eagle, his left supported by a spear; beneath the throne a triquetra; at the foot a head in an eastern cap; inscribed
ΑΛΕΞΑΝΔΡΟ

rev. within a circle of beads a head, with cap formed of scalp of lion's head. ar. 265·2 grs.

British Museum.

PLATE XIX.




The Author will be happy to receive impressions of any new types of Lycian Coins, which he will engrave upon these Plates, and thus make the present Catalogue more complete and valuable to the Numismatist.

Montague Place, London.
May, 1855.



THE RELATIVE DATES
OF
THE LYCIAN MONUMENTS.



I HAVE brought together the Coins in this Work, in order that they may be viewed as a collection, and that a comparison of one with the other may suggest an order, or a date, which may enlighten a dark period in numismatic history. These Coins, which I have long been searching out from the various Cabinets of Europe (and I may here say that in every instance my applications have met with the kindest attention from the several owners or those in whose charge the Cabinets were placed), were all, in 1838, without a date or locality; and in that year I first found them, both in type and inscription, to be peculiar to the Province of Lycia. They were previously known by the vague designation of "Uncertain Cilician."

Did I consider that a knowledge of coins was alone sufficient to elucidate these points of date and locality, I should leave this catalogue in the hands of the numismatist; but in our ignorance respecting the early history of Lycia, or of the facts embodied in the legends to be depended upon, I shall venture suggestions derived from my knowledge of the nature, character, and produce of the country, and of the various and immovable monuments

sculptured in its rocks. The comparison and bearing which these and other circumstances, ever occurring to the traveller, may have upon each other, are, in my opinion, better evidence than the legends handed down to us in the works of Homer and Herodotus.

It will be seen, from the monuments discovered by me in Lycia, that the sculptured origin of many of the most popular myths of Homer are found in the country of which he sang. I therefore by no means reject the evidence of these, when they confirm the history derived from the country itself.

My chief object in this inquiry is the elucidation of the Monuments brought from Lycia, and now in the British Museum; but in the absence of better evidence, we must endeavour to catch the light which the one may cast upon the other; and my present attempt is to bring, by the study of the Coins, their important evidence in aid of the history of the Monuments,—an attempt which has not as yet been made.

In order to limit the range of this inquiry, I must refer to the end of my Catalogue, in which, for the conclusion of my researches, is a curious and very appropriate coin, of the time of Alexander the Great, 333 B.C. About this period the Lycian language ceased to be used, and the Greek took its place upon the coins of the country. The gods of Greece had been represented upon the coins a few years preceding this time, but the characters of the Greek language only appeared with the coins of the Lycian League, which are well known, in both silver and copper, for most of the cities extant during the fifty years after the reign of Alexander. There can be no doubt that the whole of the coins engraved in this Catalogue are of a date earlier than this period.

The date of the commencement of my collection is less definite, and can be limited only by our knowledge of coined money, some of these being amongst the earliest known. The state of art, the *quadratum incusum* for the obverse, and the type of a wild animal, each indicate the character of coins assigned to about 600 years before our era; and from this portion of the world, the kingdom of Cræsus, we have our first knowledge of coins; the earlier countries of Egypt and Assyria had none before this age. We thus place these coins between 600 and 333 before the Christian era. The next point is their country.

I have hitherto, in order to be the better understood, spoken of *Lycia*, a name for the province only known to the Greeks, and never used by the people of the country. The word never occurs upon any coin or inscription found in, or belonging to, the country, until after the limit of our inquiry. Herodotus speaks of the Caunians, the Troes, and the Tramelæ, the former carrying their manners and customs into the country of the latter; and I find that from the ancient Caunus in the west, as far as Cape Caledonia in the east, is traced the same art, sculpturing the rocks, building the tombs, inscribing the same language, and using the same mythology. These peculiarities are found on the coasts and up the several valleys, but never upon the high table-lands usually included within the limits of the map of Lycia in after times. The coloured portion of the accompanying Map includes all the country in which is found any trace of the art peculiar to the early inhabitants. It is to this district that we must assign our Coins; and I shall venture, upon evidence which will follow, to subdivide this country into three Provinces, shown upon the Map by varied colours, and occupied by the three tribes or peoples speaking, and spoken of, in the

same language in the inscriptions and coins found in their country,—the Caunians, the Troes, and the Trameke. I am aware that the evidence I may produce is not conclusive; but it is all we have; and in my own mind I rest satisfied with my theory, although ever ready to yield to facts, however opposed to it.

The characteristic feature in the district of Caunus is the extensive and swampy valley of the river Calbis, which must ever have suited the habits of the wild-boar, now abounding in the country. The mountains of Calynda in the east separate this district from that of the Troes. The character of the country of Troas, or of the Troicæ, is wholly mountainous. On the north it is bounded by the snowy Taurus, on the east by the almost equal heights of the Massicytus mountains, rising more than ten thousand feet above the sea-level, while in the midst of the country stand the mountains of Cragus and Anticragus. From the earliest legends we know that these mountains were haunted by the Chimæra, an animal represented as a she-lion, with a goat's head rising from her back and a snake for her tail. I have observed in my Journal the legends of lions, still heard of and said to be killed by the present inhabitants. Villages have Turkish names,—“Uslann Kooe,” meaning Lion Village. The sculptured lion is seen on most of the tombs in the district.

This mountainous country is cut off from the province of the Trameke by a Cyclopean wall across the valley, or rather from the mountains on the east down to the river, about six miles above the city of Xanthus; below this is the valley of the river, a wide level extending to the sea. Here the wild-boar is again found in abundance. This is the most westerly portion of the country of the Trameke; from this valley as far to the east as

the land extends, and where Mount Phœnicus rises from the Bay of Pamphylia, the country has the most varied features, of mountains rent with dark ravines, and rising in precipices of awful magnitude. Amidst these wild scenes are pastoral valleys, where horses and cattle are bred at the present day, but carefully watched, from a fear of the leopards, or “catlamns,” which steal down from the surrounding wooded mountains. The heights of Mount Climax, peering above Mount Phœnicus on the north-east, are the birth-place of poetry and wild imagination. The flames still issue from the mountain, where the palm-tree (*Phœnix*) is indigenous and where the vultures hover,—features of the country which involuntarily remind us of the fables of the Phœnix. And this is the country of the *Tramclæ*.

Plates I. and II. are, I believe, Coins of the same country, and I assign them to the *Caunians*. I am aware of deficiency in proof of the correctness of this, but I venture to give it as my opinion, strengthened by several slight evidences. Plate I. No. 1 is inscribed **KI'B**. This must be read **KAU**, which may indicate the name of the ancient city. The *quadratum incusum* and the art of Nos. 2 and 10 are so similar to No. 1, that I place them together. In Nos. 3, 4, 5, and in Plate II. No. 3, the animals and their ornaments so strongly resemble those in Nos. 1 and 10, that I venture to indicate this important link, although perhaps the latter are half a century later in art. On these we have a four-pronged instrument upon the obverse, replacing the most ancient type on the former Coins, and we have decided Ly-cian characters forming a word, probably the name of the district in that language. It is a word found upon the stele or inscribed monument from Xanthus, and now in the British Museum,—line sixty-one, on the south-east side,—**T↑XXEF↑EBE**. This

word, which is found upon two of the Coins named, is also upon Plate I. No. 6, and in Plate II. Nos. 1, 2, and 3, with a slight difference of spelling, which is interesting and remarkable. Nos. 7 and 8 in Plate I. retain the same emblems upon the obverse, linking them to the others, and are inscribed **ΠΡΞ**, which I consider are the coins of Pisilis, a city near the mouth of the river Calbis. If I am correct in placing this Coin, it tends to identify all bearing the four-pronged instrument with this district. The wild-boar, as before observed, is the common animal of the country, whilst the ideal winged-lion and griffin may have been dreaded from the mountains of Calynda. For reasons which will appear hereafter, I suppose the Coins, Plate I. Nos. 1, 2, and 10, may be as early as 600 to 550 B.C.; the others from 546 to 467 B.C.

In the Coins shown in Plates III. IV. and V., the uniform occurrence of the scalp of a lion's head as the reverse, will serve to link them together; and this emblem induces me to place them in the proverbial district of lions, occupied by the Troes. Of these Coins we have none of the earliest date, the obverse being the triquetra, which I consider to have been first used about 546 B.C. The most recent Coins shown on these Plates are probably Nos. 4 and 5 on Plate IV., where the triquetra is replaced by a female head. This disappearance of the triquetra I suppose to have occurred about 467 B.C. Upon these Coins we have the name of **ΤΑΡΦΕ**, a word found upon the stele, line thirty, on the south-east side, **ΤΑΡΦΑ**, and also upon the inscription, a decree by Pixodarus, in the Museum. This is the ancient name of one of the chief cities in the Troas, afterwards called by the Greeks Tlos, and discovered by me in 1838. Again we have in Plate III. Nos. 1, 2, 3, 4, and 5, and in Plate IV. Nos. 6 and 8,

the word **TPBBWVEME**, as found upon the stele, line eleven, on the south-east side, and read on the inscription as the people or district of the Troes.

On Plate III. Nos. 6, 7, 8, 9, and 10, and in Plate IV. No. 7, we have the name **MEXPAPATA**, with a fish upon the field with the inscription. There is but one port or coast-town, and this is almost the only place upon the coast of Lycia that abounds in fish; this place is called by the present inhabitants Meere or Macri, by the ancient Greeks Telmessus; and, judging from these Coins, Mecra or Mecrapata by the still earlier inhabitants.

It may be seen in my Journal, that I describe the district forming the upper or northern portion of the valley of the Xanthus as pre-eminently the corn-growing country of Lycia, and the district was called Sarzakee. We have Coins, Plate IV. Nos. 1 and 2, inscribed **IPVPTA**, which we read Zajawa, and upon the field a grain of wheat. I am inclined to assign these to this district, feeling sure, from the lion's scalp, that they must belong to the Troes. No. 3, in the same Plate, inscribed **FAD**, must be nearly connected in point of country with Nos. 1 and 7. There are many Lycian tombs at Araxa.

We have only one large, indeed the largest, city in the Troas entirely without coins of this period; and, on the other hand, by far the largest portion of our collection of this district is without a city. We have in Plate IV. one Coin, in Plate V. ten Coins, and in Plate VI. ten, in copper, all inscribed **PAPKAA**. I can give no other reason for appropriating these Coins to the largest and most ancient pile of ruins of a city called by the Greeks Pinara; the inscriptions in the city are in the Lycian character, and of the same age as the Coins. It is curious to

observe that the only copper coins found of the age of the triquetra belong to this city, and upon these the lion's scalp is replaced by the earliest of the gods, Pan. It is also curious that this name of Perekle never appears upon the stele; upon several of the rock-tombs of Limyra the people buried are spoken of as Perekleans; and we have in Pinara the name of a son whose father is buried at Limyra.

Plate VII. contains a series of Coins, which I assign, for reasons hereafter given, to the period following the triquetra, and probably continuing during the century after 467 B.C., the period when Athens was at its zenith of art. I select these Coins from others seen on Plate XVII. of the same date, because I think it probable that the inscription, and lion or Herculean character, of these may associate them with the country of the Troes. The mythology of Greece is seen for the first time stealing into the coins of this country. About the same date we see, in the sculpture on the tomb of **ΙΙΡΛΡ**, or **ΣΑΛΑΣ**, at Cadyanda, with bilingual inscription, **ΕΚΤΩΡ** inscribed over a figure fighting, **ΕΚΑΤΟΜΝΩΣ**, **ΣΕΣΚΩΣ**, and other names less known to us in history, over other figures. In this Plate, Nos. 1, 2, 5, 6, and 8, are inscribed, with the name of either **ΤΛΛΛΒ** or **ΛΡΒΒΕΝΡ**, together or separately. I suggest that these may be for the city Tele, called by the Greeks Telemessus; whilst, almost adjoining, lie a mass of ruins, now called Lavisse, and probably by the ancient Greeks Hieria. The name of **ΛΡΒΒΕΝΡ** is seen on the stele, south-west side, line twenty; and on the south-east, line thirty-five; and there is also a curious emblem seen in the Coin No. 5, which only occurs again upon the Coin No. 10 in Plate III., which is of this city in the age of the triquetra. If this dis-

tribution of the Coins is correct, it is curious to observe the change substituting the head of Minerva for the triquetra, and the Greek language in the names of the cities. Nos. 3 and 4 are evidently the same as those already referred to; No. 7, inscribed ΠΡΟΦΥΤΕΙΛΕ , is a name seen on the south-east side of the stele, line eighteen.

Plate VIII. contains some of the earliest Coins. Nos. 1 and 2 are curious and important; they are known as Coins found throughout the centre of Asia Minor, the ancient kingdom of Lydia, and from their early and peculiar art are assigned to about 600 to 550 B.C. These two specimens have a counter-mark of the triquetra, to sanction their passing current in the country under our consideration; from this we must infer that the Coins may be prior to, but were in circulation during, the period of our triquetra. The very early Coin No. 3 is linked to No. 4, which has the triquetra of our country; No. 5 is also allied to Nos. 6, 7, and 8, the latter with the triquetra and Lycian characters; also No. 9. To these Coins I can assign no precise district, but feel sure that they must belong either to the mouth of the valley of the Xanthus, or to the Glaucus Sinus, the Bay of Maeri. From their early character, and the indication of a fishery, I am inclined to place them in the latter, probably at the foot of the mountains of Calynda, on the north of the bay, where alone, as I have said before, fish is abundantly found.

We now commence with the Coins of the Tramelæ. The next five Plates, IX. X. XI. XII. and XIII., containing forty-eight Coins, must be all of the same district, and probably city. They mostly bear the inscription ΚΟΓΡΑΛΕ , a name rarely found upon our inscriptions, but seen on the north-east,

line thirty-nine, and south-west, line sixteen, of the stele. In Plate XII. No. 7, we have **ΑΡΞ** on one side of the Coin, and **ΚΟΠΡΑΛΕ** on the reverse. Arina was the name of the city of Xanthus before it was named by the Greeks; but I am inclined to believe that the name of Arina was not given until nearly the end of the period of our inquiry, as the only instances of its occurring upon Coins are the one before us and that on No. 6 in Plate XVIII.: and this latter Coin must belong to a period not long previous to the reign of Alexander; and bearing in mind that we are speaking of the chief city, it is very remarkable.

This portion of our collection of Coins is in itself a study, having an endless variety in the types, and some of the greatest interest, as links to other kingdoms. In Plate IX. Nos. 9 and 10, Plate X. Nos. 9 and 10, the reverses are Assyrian types. The boar may belong to the plain of Xanthus, where alone it is found in the country of the Tramekæ. The cattle of various kinds may be of the pastoral valleys, and those being devoured by lions the incidents of their neighbourhood; but it is in vain to attempt to account for the varied devices, and all of this district or city of Koprllle. It may be observed that, with the exception of Nos. 1, 7, and 9, in Plate XI., there is no tendency to the mythology of the Greeks during the period of these Coins. From the overpowering proportions in numbers and types of coins, I should feel inclined to give these to the capital and largest mass of ruins forming the site of the city in later times called Xanthus.

In Plates XIV. XV. and XVI. we have Coins varying in their inscription from the latter Plates. These are in some respects linked together by the circumstance that the subjects on the re-

verse are almost wholly ideal animals, and many of them borne upon shields,—the griffin, the winged pig, winged horses, and winged stags. In Plate XVI. No. 1, the Pegasus is prancing over the head of a goat, doubtless a part of the legend of the Chimæra. On many of these decidedly Lycian coins we have symbols seen also in the coins of Cyprus. From this circumstance, and the wild poetic character of the scenery in the eastern portion of the country of the Trameke, I place these Coins to the southern and eastern part of this province. In Plate XIV. Nos. 1, 2, and 3, we have Coins of the same city, the inscriptions upon which have not as yet been found upon the monuments of the country. Nos. 5 and 6 are inscribed **VAPEVA**, a name often found and seen in lines nineteen and forty-five, **VAPEVA** on the north-west of the stele. It is remarkable that the more modern form of the letter **A** is seen in these Coins alone. In Plate XV. Nos. 1, 2, and 3 are the Coins of **FVA\ \ P**. On our stele we have **FV\ / PΔΔEME**, forty-fourth line, on the south-west side. On these Coins we have a duoquetra, as well as the usual triquetra. On Nos. 8 and 9 we have this duoquetra with a three-pronged instrument attached. The inscriptions on these and on No. 7 are as yet undeciphered. In No. 1 the reverse is interesting; it is the legend of Hercules carrying away the Delphic tripod. In Plate XVI. No. 3, we have again an inscription for which no interpretation can be given.

We have now glanced over the two first periods of the Coins of Lycia,—assigning the earliest—indicated by the *quadratum incusum*—to the north-western portion, probably entirely to the country of the Caunians, a people which Herodotus leads us to understand were the first colony that settled on this coast from the island of Crete. The age of the triquetra succeeds,

and comprehends or extends over the country of the Troes and the Tramekæ, from probably the commencement of their coinage down to the period of which we are about to speak; the exact date of which I conceive to be the battle of the Eurymedon, 476 B.C., when the Persian power in Lycia was finally vanquished.

I may here quote the opinions of the late Mr. J. R. Stewart, an able antiquary, who had, during his travels and researches in Persia, much opportunity of comparing Oriental with European ancient art. He wrote to me as follows:—"I have spoken of the symbol so constantly occurring on the Lycomedian Coins, under the term of triquetra: but it occasionally appears with four or only two prongs. On one specimen (Plate X. No. 5) one of the prongs is studded or embossed in such a manner as to isolate or detach it from the others; so that we may conclude the entire symbol to be composed of a single element, variously repeated or combined, indicative of some national union of the different States which appear to have composed the Lycian commonwealth. When Lycia was conquered for Cyrus, it is presumed by Mr. Sharpe, and, in my opinion, with great justice, that it remained under the control of Harpagus, in whose family the government was probably continued. It may thus have gradually acquired a certain independence: one of the privileges of which it evidently possessed, namely that of coining its own money; nay, if I am not mistaken, these Coins actually commemorate the name of the founder. The instrument already noticed is no other than a crook or crotchet; in Greek, *harpago*. Neither is it unknown in numismatics, since it appears on the coins of Arpi, a town in Apulia, offering in both cases a symbolic allusion;—on these to the name of the city, on the

others to the name of the founder." The arguments in this letter, written to me in the year 1841, might be strengthened by the further evidence shown in my present collection. Plate I. No. 4, has a knotted cord through the centre of the instrument, suiting it for a grappler, to be thrown into the rigging of the enemy's galley; and in Plate IX. No. 7, the instrument is varied with the ornament of cocks' heads.

Bearing in mind the various works of art and the inscriptions found in Lycia, I see no reason against the date of the commencement of the use of the triquetra upon the Coins being at the time of the conquest of this country by Harpagus. History gives us the date recording his landing at Halicarnassus, on the coast of Caria, and taking with him mercenaries from the maritime cities, 546 B.C. We have no coins before this date, excepting those I have referred to Caunus, which also afterwards fell under the same monogram. It is not improbable that the art of coinage was carried from its cradle in Lydia, by Harpagus, who conquered Lycia for Cyrus.

The stele or inscribed Monument at Xanthus, a cast of which is now in the British Museum, is and will be, when more studied, a most important historical monument. The first line of the Greek portion of the inscription is copied from the ode of Simonides on the battle of Eurymedon, 467 B.C. We glean from the remainder that Kaias, the son of Harpagus, had erected a monument to commemorate great victories, and that Kaias had taken many cities, with the assistance of Athena. This Kaias I conceive to be the descendant of Harpagus, the founder of the family, and conqueror of Lycia. The only monument of Greek art in the country was in the city of Xanthus, and is the Ionic trophy-monument now in the British Museum, displaying in its

many sculptured figures the great deeds of Harpagus, seen as an Oriental chief, aided by Greek mercenaries. This places the stele or its inscription at a date a little after the erection of the trophy-monument, and I think almost immediately after the battle of Eurymedon. The inscription on the south-west side states this stele to be the tomb of the son of Harpagus. This would give about eighty years for the joint reigns of Harpagus, after his conquest of the country, and of his descendants, who built these splendid monuments to commemorate the deeds of the family of Harpagus; and to this period I assign the use of the triquetra upon the coins. On the south-east side, line fifty-nine, we read the name of Artaxerxes.

We must now consider the Coins in Plate XVII. The first six shown have upon them the same Oriental head, accompanied by the same emblem or monogram, and doubtless represent the same chief or governor in Lycia. It is the first instance of portraiture or a human head upon the coins of this country. If I am correct in my reasoning, I believe the Coin No. 1 to represent the chief, and on the reverse his name or monogram, and this prior to the Persians being finally vanquished at the battle of the Eurymedon. To effect this end, Cimon brought the aid of the Athenians, and from this period the head of Athena, the ally of the Lycian chiefs, is always seen upon the coins. About this period the same tribute of acknowledgment was paid on the coins of Cyprus. Although the emblem—I think I may venture to say Persian emblem—of the triquetra has disappeared, the characters of the language still continue and encircle the Greek head of Minerva. On five of these Coins is the word $\Delta\Delta\uparrow N\uparrow F\uparrow \wedge\uparrow$, the meaning of which I cannot attempt to explain. The monogram or letters being continued with the head

upon the Coin, must, I think, indicate the name of the chief. If our inscription is the name of a district or city, it is unknown to us, and is not found upon any of the monuments. The Coin No. 7, probably one of a succeeding chief, is without the monogram, and is inscribed PPTOXPTPT . With this word our inscriptions make us familiar, and it is doubtless the name of the chief represented. This name appears under a sculptured battle-scene on the rock-tombs at Limyra; and we find the son of Arttoapara is buried at Pinara. Reviewing this Coin makes me the more certain that the monogram must have been the name of the other chief represented.

In Plate XVIII. the Coins are Greek, save the characters of the inscriptions; on Nos. 1 and 2, the Coins of Patara, is seen the head of Mercury, with the emblem and attire of the Greek god. We have PTTPTPT on the south-west side of the stele, line thirty-eight; the reverse is still Athena, the ally of the Lycians. No. 3 is the city of FVSVPT , which has adopted the same god. Nos. 4, 5, and 8 have the duoquetra, which was found only upon the coins of the same city, and with the trace of Lycian characters induce me to claim them for my collection; No. 6 is a Coin of Arina, and 7 of VTPWE , a name common upon the stele; on the south-west, lines forty-two and forty-three, on the south-east, line twenty-three. These cities have each devoted their coins to Minerva, and within probably a few years adopted the Greek language. About this period I place the bilingual inscription in the British Museum, a decree of Pixodarus, King of Caria, in 334 B.C., which, from the form of the letters and the discontinuance of the points of separation between the words, I consider to be the latest inscription which

I have seen in the Lycian language. This brings me to the beautiful Coin of Alexander, which has a Greek inscription; but upon it is registered the types of the conquered races of Lycia,—the triquetra, beneath his throne, and the head of an Oriental chief, at his feet.

The chronological table prefixed to this Work typifies the object of my attempt, but may require some few remarks in explanation. The arrow-headed lines show the periods of the various groups of coins. The examination of the art alone of the “Harpy Tomb,” the fragments of the three statues, and of the Harpy upon a column, will place these nearly 600 years before our era. The “Lion Tomb” is of a more eastern style of art, but of almost equally early date. I have every reason to believe that many thousands of the tombs cut in the rocks are also of this age; their weather-beaten appearance and more simple construction, as well as their position in the cliffs, honeycombed with these excavated tombs, place them at an earlier period than many of the groups of rock-tombs to which we have now been enabled to fix a date;—upon these earlier tombs no inscriptions remain legible. The Gothic-shaped tombs at Antiphellus and Telmessus may be somewhat more ancient than the tomb of Paiafa the Satrap, which stood at Xanthus, and is now in the collection at the British Museum; all these belong to the period when the Persian power was dominant in Lycia. Of the date of the “Inscribed Monument,” the tomb of Kaias, and of the “Trophy Monument,” which Kaias erected, we have already spoken. The battle-scene sculptured upon the rock-tomb at Limyra, which is linked, by its inscription, to others of the surrounding monuments, is of the age of a succeeding

chief, after the battle of Eurymedon. The coloured tombs at Myra follow this date.

The next monument is, I think, an important historical document; it is a sculptured tomb near the ruins of the city of Cadyanda, discovered by me in 1840. This tomb speaks to us in three languages,—its sculpture, and its Lycian and Greek names for the various figures represented. We read that it is the tomb of Zala, or, in Greek, Salas. Hecatommus, the first figure in the family group, is represented as a youth. A name is inscribed over each figure,—Seskos, Mesos, and others. These names are upon a magnificent tomb on the northern confines of Lycia, and must be associated with the history of the immediate neighbourhood of Caria. At the bottom of my Plate we have a decree by Pixodarus, who calls himself son of Hecatommus, from the nature of which I infer that he was satrap or king of Lycia, as well as of Caria. At Halicarnassus, within a few miles, was the tomb of Mausolus, another son, who was also a king or satrap of Caria. Classing this monument, from its art and relative antiquity, with the other monuments, I am led to suppose that this Salas was the father of Hecatommus, and grandfather of Pixodarus and Mausolus. The tomb is worthy of a satrap, and is as beautiful as the one at Xanthus, recording the title of its occupant. If this idea is correct, it would be important in history, as supplying the name and burial-place of the father of Hecatommus, who was the father of the two Carian kings. The pedestal monument at Tlos, of Ezraza, a cast of which is in the British Museum, belongs to this period. Amongst the most recent of the rock-tombs I place the Ionic sculptured temples at Telmessus.

The last monument noticed on my table is an inscription found at Xanthus, and from its date is not strictly within the limit of our inquiry; but it is important as supplying to history the fact that Lycia, 275 B.C., received its laws from Ptolemy Philadelphus.

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